THE
STANDARD RULES

OF THE

Round and Round-Text-HANDS:

Mathematically Demonstrating

How *Better ALPHABETS* of those HANDS may be Performed than has ever yet been Published in *Great-Britain*.

Absolutely Neceffary to be known by all *Writing-Masters* and others who would gain a *Perfect Knowledge* of those HANDS; and very Ufeful for *Engravers, Painters, Masons,* &c. who may have Occafion to Draw Large INSCRIPTIONS.

Invented by *CHARLES SNELL, Writing-Master* and *Accomptant,* at the *Free Writing-School* in *Foster-Lane.* With whom Young Gentlemen may Board.

LONDON,

Printed for and Sold by HENRY OVERTON, at the *White Horse* without *Newgate.* 1717.

INTRODUCTION.

SUCH has been the *Advantage the* ART *of* WRITING *has Received, and the Encouragement I have had from some late Essays I have made on that Subject, as have induced me to appear again in Publick with* This, *Intituled,* The Standard Rules of the Round and Round Text-Hands, Mathematically Demonstrated ; *And as I cannot doubt but every considering Person will readily grant,* That a Regular and Curious Piece of Writing cannot be perform'd by the Hand, unless the Understanding, which is to direct it, be first inform'd of the necessary RULES for such a Performance ; *So since* THESE *are wanting, having never yet been publish'd to the World, and That this* Essay *furnishes a* Method *to supply that Want, in relation to the* Round *and* Round-Text-Hands, *there will need no other Reasons to prove the Necessity and Usefulness of this Undertaking.*

CHARLES SNELL.

BOOKS Printed for and Sold by H. Overton, at the Sign of the White Horse *without* Newgate, London.

THE ART *of* WRITING, in its Theory and Practice. By *Charles Snell*, Writing-Master. Price 5 *s.*

2. *The Penman's Diversion*; A New Copy-Book; Containing the usual Hands of *Great Britain*, after the most Free and Natural Manner for Business. Adorn'd with Variety of Loose and Easie Figures and Flourishes, by Command of Hand. Invented and Performed by *John Clark*, Writing-Master. Price 2 *s.*

3. *The Practical Pen-Man*; A New Copy-Book, Containing the usual Hands of *Great Britain*; More particularly the Law-Hands; *viz.* The *Engrossing, Text, Secretary, Great Court, Small Court, Common Chancery,* and *Set Chancery* Hands; And also, a Small *Specimen* of the *Abbreviations* in *Court-Hand.* By *Thomas Ollyfe*, Writing-Master. Price 1 *s.* 6 *d.*

4. *England's Pen-Man*; Or, Cocker's *New Copy-Book*; Containing all the Curious Hands practised in *Great Britain*, and our Neighbouring Nations; With admirable Directions peculiar to each Hand. As also the *Breaks* of *Secretary, Roman,* and *Italian Letters.* With the *Exemplifying Court-Hand*; And an Exact Copy of the *Greek Alphabet.* Written and Engraven by *Edward Cocker.* Price 2 *s.*

5. *The British Pen-Man*; A New Round Hand Copy-Book; Being the most useful Hand now practis'd in *Great Britain.* By *George Johnson*, Pen-Man, in *London.* Price 1 *s.*

6. *Youth's Recreation*; A New Copy-Book. Containing Examples of the *Usual Hands* of *Great-Britain*; written after the *Newest Mode*; Adorn'd with very Easie and Familiar *Command of Hand*, according to the Humour of the Age. By *Humphry Johnson*, Writing-Master. Price 6 *d.*

7. *Round Hand Alamode.* Price 6 *d.*

8. *A Quarto Book* to write in, with a printed COPY at the Top of each Leaf. Price 1 *s.*

9. *Writing Improv'd*; Or, Pen-Man-ship made Easie in its Useful and Ornamental Parts: With Various Examples of all the Hands now practis'd in *Great-Britain.* By *John Clark,* Writing-Master. Price 5 *s.*

10. *The Pen-Man's Treasury Opened*; A New Essay for the Improvement of Free and Natural Writing in the *English, French,* and *Italian* Hands. By *Charles Snell*, Writing-Master. Price 2 *s.* 6 *d.*

11. *An Essay after Mr. Snell's Standard Rules* of the Round and Round-Text-Hands. By *George Bickham*, Engraver. Price 1 *s.*

THE

THE
STANDARD RULES
OF THE
Round and Round-Text-H A N D S,
Mathematically Demonſtrated.

An Account of WRITING *in* General, *and of the* RULES *of the* Round *and* Round-Text Alphabets *in* Particular.

SECTION I.

The Definition and Diviſion of WRITING.

WRITING is an ART which Teacheth to *Form, Proportion, Join,* and *Place,* according to *certain and ſufficient Rules,* the *Letters, Words,* and *Lines* of every differing *Hand* of Writing.

WRITING is *Speculative* and *Practical.*

The *Speculative* is That which diſcovers the *neceſſary Rules and Means* of managing, with Conduct, all the Lines and Strokes of the Pen. *This* may be acquired by the Precepts of the beſt Authors and Maſters.

Practical Writing is That which *Forms the Letters.* It ſuppoſes the Knowledge of the Speculative, for the *Underſtanding muſt be firſt inform'd* of the Rules of every Letter, otherwiſe it cannot *give Directions to the Hands:* And all the Letters muſt be perfectly *impreſs'd on the Imagination,* before the Hand can *ſo perform them on the Paper.*

B   SECTION II.

SECTION II.

The Object *of* WRITING.

WRITING confiders particularly *Lines* and *Strokes*.

Of LINES.

The LINES *ufed in* WRITING *are Right and Curve.*

THE *Right-Line* lies all along its Length exactly even with (that is no where higher or lower, more to one or other fide, than) the two Points (*A* and *B*) which bound it, as (*A ——— B*).

Otherwife it is called a *Curve* (or Crooked) *Line*, as (◠).

Of *Right Lines*. The *Perpendicular* is That which falling or rifing on another, makes the Angles, on each Side of it, equal.

The *Plumb* (or *Downright*) *Line*, is That which, defcending does not incline either to the Right or the Left, as (I.)

The *Horizontal* (or *Crofs*) *Line*, is That which Traverfes the Paper, as (——).

The *Oblique Line*, is neither Horizontal nor Downright, but a Slant, as (/\ .)

The Strokes *of* WRITING.

THERE are *Five Principal Strokes* in Writing : The *Perfect-Full*, the *Imperfect-Full*, the *Half-Full*, the *Revers'd-Full*, and the *Fine* (or *Hair*) *Stroke*.

The *Perfect-Full* is the Greateft Full, made when both Corners of the Nib of the Pen prefs, or bear fo hard on the Paper, as to Force the greateft opening of the Split which the Pen will bear.

The *Imperfect-Full* is That which is made when both Corners of the Nib of the Pen bear fo hard on the Paper, as not to Force any more opening of the Split than is juft neceffary to let the Ink flow ; fuch is generally called The *Body Stroke* in each Hand.

The *Half-Full* (generally Traverfes the Paper, and) is feen in the Traverfing or Crofs Stroke of the *German-Text f.* and *t.*

The *Reverfed-Full*, is That which is made with the Back of the Pen's Nib, feen in the latter part of the *Round* and *Round-Text* O.

The *Fine* (or *Hair*) *Stroke*, is the Fineft made with the Pen ; fuch are ufually the *Tye* and *Joining-Strokes*.

SECTION III.

The Ufe *of Lines and Strokes.*

LINES and *Strokes* have been Invented, that Letters might be *compofed* of them.

All Letters in WRITING depend (principally) on thefe Three *n. o. f.* which for that reafon are the *Origine*, and *Foundation* of the Others, becaufe that *thefe Three comprehend all the Strokes of the Pen, that the others are drawn from* : But becaufe in WRITING we have need of the *Pen*, and the *Movement* of the Hand, which is the *Inftrument of Inftruments*, it will be neceffary to fhew the *Cut, Hold of the Pen, Pofition of the Body*, and the feveral *Movements* of the Hand.

How to make a PEN.

1. YOU muft *hold the Quill* in your Left-hand, between your Thumb and Two Firft Fingers, with the Barrel of it towards you, and the Belly of it upwards, and the *Haft of your Penknife* grafp'd with the Four Fingers of your Right-Hand, placing the Thumb of your Right-Hand under the Back of the Barrel of your Quill, bearing firm againft the End of the Second Finger of your Left-Hand.

2. Then *open the Belly of the Barrel of the Quill* with a Cut, in the manner of a Scoop, about the Length of half an Inch, and Turning the Quill with the Back of the Barrel upwards, holding both it, and your Penknife, as before directed ; *Cut about half a quarter of an Inch off the End of the Quill*, which will leave it in the Form of a Half-Moon : In the midft whereof (which will be alfo in the midft of the Back of the Barrel of your Quill) *Enter a fmall Slit* with the Edge of your Pen-Knife.

3. Then holding your Quill, with the Back of its Barrel upwards, in your Left-hand, with your Thumb, and Three laft Fingers, the end of its Barrel from you, and refting upon the End of the Firft Finger of the fame Hand, which muft be extended ; and holding your Penknife with the Four Fingers and Thumb of your Right-hand, with the Edge of it downwards, *fcrape the Quill with it on the Back of the Barrel*, over the fmall Entering-flit, 'till you find by your fcraping the Quill to become (in that place) tranfparent.

4. Then turning the End of the Barrel of the Quill towards you, and holding it between the Thumb and two Firft Fingers of your Left-hand, and holding the Haft of your Pen-Knife with the Thumb and Two Firft Fingers of your Right-hand, with the Peg of its Haft towards your Left-hand, *Enter the Peg* (about a third part of it) *into the Barrel of the Quill*, and preffing the Thumb of your Left-hand on that part of the Back of the Barrel, as you intend the Split fhould reach to, *ftrike up a Split*.

5. After

5. After which, keeping your Quill between the Thumb and Two First Fingers of the Left-hand, and the Penknife-Haft held with the Four Fingers of your Right-hand, with the Thumb of the same Hand under the Barrel of your Quill, bearing against the End of the Second Finger of your Left-hand, *Cut off so much of that Split as you find needless, or too long.*

6. Then turning the Quill with the Belly of its Barrel upwards, holding it, and your Penknife in your Hands as before, *open the Belly of the Barrel* in manner of a *Scoop, somewhat higher* than it was before, and with the Point of the Penknife *discharge your Quill of its Pith,* if it has any; then turning your Quill with the Back of its Barrel upwards, and holding your Penknife with the Four Fingers of your Right-hand, and placing your Thumb against the End of the Second Finger of your Left-hand, under the Barrel of the Quill, *Shape, Hollow,* and *Cut down (to Form a Nib) that side of your Quill* which is next your Right-hand.

7. Turn your Quill, the Belly upwards, and *Shape, Hollow,* and *Cut down* (still to Form a *Nib) the other side of your Quill,* (which will be now also next your Right-hand) *and continue to pare it neatly on each side the Split,* 'till you have formed a neat *Nib,* with a Split of the Length you find proportion'd to the Weight or Pressure of your Hand in Writing, equally Shaped and Carved alike on each side of the Split.

8. After which (the Belly of the Barrel of the Quill being upwards) *Cut the Shape of your Pen Scoop-wise.*

9. Then holding the End of the Thumb of your Left-hand, against the End of the Second Finger of the same Hand, and the Nib of your Pen between your Two First Fingers of the Left-hand, and lying flat upon your Thumb-Nail, and holding the Penknife with the Three First Fingers and Thumb of your Right-hand, so as your Thumb, and First Finger, may hold on the Blade of the Penknife near its Haft, the Blade held shelving, *pare a bit sloping off the Nib of your Pen.*

10. Then turning the Edge of the Penknife downright, *Cut off from the Nib of your Pen such a bit* (called *Nibbing the Pen*) as may leave it of a Breadth suting the Strength or Full of the Hand you intend it for; and before you Dip your Pen in the Ink, *Wet the Nib* of it in your Mouth.

LEAVING the Split *a little longer* than that of the Pen for the common siz'd Round-Hand, and *making the Nib with a finer Point, bending it with the Thumb a little inward* to strengthen the Spring, and *setting it to soak in a thin Ink for about Six Minutes* before you use it, makes you *a very delicate Striking-Pen* for the French Command of Hand.

AND Cutting a Pen with the like Split, *a little broader* at the *Nib,* with the Edge of the Penknife *slanting under it towards the end of the Thumb Nail,* and afterwards *passing the Corners of it lightly on a fine File* to round them a little, makes you a most delicate Pen to strike the Dutch Command of Hand.

How to Hold the PEN.

1. **H**OLD your Pen with the *Thumb* and *Two First Fingers* of your *Right-Hand,* so as that your Second Finger's End may Reach just to the Upper-part of the Hollow or Scoop of your Pen; and that your Pen may Rest on that side of your Second Finger, (near the Nail) which is next your First Finger.

2. Your *First Finger's End* must Reach just as low as the Top of the Nail of your Second Finger, and lay hold or press on that part of the Barrel of the Pen, which is next your Second Finger.

3. Your *Thumb* (almost extended strait) must lay hold or press on that side of the Barrel of the Pen that is next it, and will then reach to right against the Top of the Nail of your First Finger.

4. Your Pen and Hand thus Order'd, *Your Pen will be held on the Right side of it,* (almost under the Barrel) *by the End of your Second Finger near its Nail.*

5. On the *Right Side* (almost on the Back of the Barrel) it will be held by *That part of your First Finger, which is nearest your Second Finger.*

6. On the *Left Side* (about an Inch and a quarter from the Point of the *Nib)* it will be Held *by the Ball of the End of your Thumb,* Traversing slant-wise opposite to the End of your Thumb-Nail: And the *Feather'd part of your Pen will pass between the Upper and next Joint of your First Finger*; and the Hollow, Scoop, or Opening of your Pen, will be hid from your Sight.

7. The Hollow (or Palm) *of your Hand,* will be almost directly against your Paper.

8. Your *Third Finger* must bear upon your *Little Finger,* near its End; but it must be brought more inward (or nearer your Left-hand) than your Little Finger.

9. Your *Little Finger* must bear on your Paper with that Joint of It, which is next to its Nail.

10. The *Ball of your Right-hand* (near your Wrist) must not (nor any part of your Hand, but the before-mention'd Joint of your Little Finger) touch the Paper.

11. Your Pen and Hand order'd according to these Directions; You will find *the Paper and Desk* on which you write, will be *born on by nothing else,* but the *Nib of your Pen,* the *Lowermost Joint of your Little Finger, that part of your Right Arm,* which is between your Wrist and Elbow; and by the *Thumb, Fingers,* and *part of the Arm,* near the Elbow of your *Left-hand;* on which (and the Seat you sit on) the Weight of your Body should Rest.

The

The Position *of the* Body, Desk, Seat, *and* Book *or* Paper, *when you sit at Writing.*

1. LET the *Heighth* of the *Flat of your Desk*, whereon you lay your Book or Paper, be about *two Foot three Quarters* from the Ground ; the *Heighth of your Seat, one Foot three Quarters* ; Let your *Seat's Edge* be distanced from the Edge of the *Desk* (which comes next your Body) *half a Foot*.

2. Let the *Room* for your Knees and Legs to come under your Desk be *one Foot*.

3. Lay your *Book* or *Paper*, on which you write, *streight before you*.

4. Let the *Elbow* of your Right Arm *be distanced* from your side *about four Inches*.

5. Let your *Body* be (nearly) *upright*, and right against your Book or Paper ; and if you suffer any part of it to touch the Edge of your Desk (which it is best to avoid if you can) let it be but slightly.

6. Let the *Weight of your Body* rest on your Seat and Left Arm ; and *hold your Paper* (fast down) on which you Write, with the Thumb and Four Fingers of your Left-hand.

The several MOVEMENTS *of the* HAND.

There are Three *Sorts of Movements in* WRITING, *the* Small, *the* Medium, *and the* Grand Movement.

1. THE *Small Movement* is that which is made with only the Thumb, and Two Fingers which Hold the Pen : And *is in Use* in making the Small Letters of the *Round Hand* Alphabet.

2. The *Medium* comprises the *Movement* of the Thumb, Two Fingers (abovesaid) and the Joint at the Wrist ; and *is in use* in making the Great Letters of the *Round Hand* Alphabet, and the Dashes or Strokes used between the Lines in Thrown-off-Strokes, and Notes of Abbreviations of Words : The *Slide of the Hand* along the Paper in Writing, added to this *Movement*, gives it the Name of *The Rich and Generous Motion*, by way of Excellence. 'Tis this *Movement* that you see in the Hand of an Expeditious Clerk, when he is dispatching of Business, and his Pen glides swiftly on the Paper.

3. The *Grand Movement* (called *Command of Hand*) is that which takes in the Use of the whole Arm, and *is used* in Striking of Capital Letters, and Ornamental-Strokes : It would Charm you to see this *Movement* put in Practice by the *Obedient Hand of a Compleat Artist*.

SECTION IV:

The Forming *of the* Letters *n. o. f.*

THE *Forming* of the Letters *n. o. f.* which (in respect of *Heighth, Width, Strength, Slope,* and *Stroke*) are the Origine and Foundation of the Others, *depends* on the Distinction, and Diversity of Hands.

HANDS may be divided into *Two Classes*, namely the *Square* or *Upright-Hands*, called the *Clerk* or Law-Hands.

And the *Slope-Hands*, called the *Merchant* or *Trade-Hands*.

The *Square-Hands*, comprehend the *Courts, Chanceries, Texts, Engrossings,* and *Secretary-Hands*, both *Set* and *Running*.

The *Slope-Hands* comprehend the *Round-Text, Round,* and *Italian Hands*, both *Set* and *Running*.

The *Letter n.* in all these Hands *begins* at the Top, proceeds on to the First Body-Stroke on the Left-hand, then rising to the Top with the Tye-Stroke, proceeds again to the next Body-Stroke, and ends with a Joining-Stroke.

The *Letter o.* begins also at the Top, proceeds then to the Body-Stroke on the Left-hand, and returns upwards (some Cases in the Large Hands excepted) with a Reversed-Full.

The *Letter f.* begins at the Upper-stem, (sometimes with a Reversed-Full) proceeds to the Body-Stroke, then goes on, sometimes to a Reversed-Full, and sometimes to a finish'd Point, and Ends with the Traversing or Joining-Stroke.

Having now given an Account of WRITING *in general*, and of the *Forming* those Letters on which the others, (in relation to their Beginnings, Heighth, Width, Strength, Slope, and Stroke) depend ; I shall proceed to the *particular Rules,* and *Proportions* of the *Round* and *Round-Text* Small Alphabets.

SECTION V.

The STANDARD RULES *of the* Round *and* Round-Text *Small* Alphabets, *with their* Mathematical Demonstration *and* Projection.

An Explanation *of the* PLAN *in the* Plate *marked Letter* A, *whereon the Letters n. o. k. x. r. ff. s. u. z. are* projected.

DRAW the *Foot-Line* marked *g. g.* and Cross it with a *Perpendicular Line,* (as in Letter *n.*) marked *o. c.* On this *Perpendicular* set 18 such equal Parts as will answer your *Intended Heighth* (as in this Example mark'd *o. c.* and at that

Distance

Diſtance draw the *Head-Line* (marked *d. d.*) parallel to the *Foot-Line*: Set alſo on the *Foot Line* (from *o.* beyond *n*) twelve of thoſe Parts; and on the *Head-Line* from *c* beyond *e.*) twelve of thoſe parts; and you have *The Standard Heighth* and *Width* of your Letters without Stems.

2. Draw the Lines *n. c.* at two parts Diſtance from each other, and the Lines *o. e.* at the ſame Diſtance, and you have *the Standard-Strength* of the *Body-Stroke,* and alſo *the Standard-Slope* of your Letters.

3. At 15 parts diſtance from the Head-Line (marked *d. d.*) draw your *Upper-Stem-Line* (marked *b. b.*) parallel to your Head-Line; and at 15 parts diſtance from the Foot-Line (marked *g. g.*) draw *the Under-Stem-Line* (marked *h. h.*) parallel to your Foot-Line; and you have the *Standard-Heighth,* and *Depth* of your *Stems.*

4. Draw at 9 parts diſtance from the Head and Foot-Lines, the Line marked *f. f.* And you have *the Standard-Center-Line.* Thus the PLAN is compleated on which the *Whole Hand* is projected.

SECTION VI.

THE *Letters a. b. c. d. e. g. b. i. j l. m. n. o. p q. r. ſ. t. u. v. w.* and *y.* depending intirely in their Proportions on the Letters *n. o. f.* I ſhall begin with the *Projection of theſe Three Letters,* and then give an Account of the Letters *k. x. r. s. z.* which (tho' agreeing with the above in their General Proportions) differ a little in the *Projection* of ſome of their Parts.

The LETTER *n.*

The Standard Rules *of this* Letter are, viz.

1. ITS *Slope* (or *Poſition*) as in the *Plan.*
2. Its *Perpendicular Height,* 1½ its Width, or 18 parts.
3. Its *Width,* ⅔ of its perpendicular Heighth, or 12 parts.
4. Its *Strength,* (or *Body-Stroke*) ⅙ of its Width, or 2 parts.
5. Its *Tye-Stroke,* paſſes from the Center-Line of its firſt Body-Stroke, thro' its perpendicular, 4 parts ſhort of the Head-Line.
6. The *Turns* at Head and Foot of its laſt Body-Stroke, which paſs upon Arches of Circles (whoſe Semi-diameters and Centers are determin'd in the following Rules of Projection) muſt be exactly alike.
7. Its *Joining-Stroke,* follows a like Rule to its *Tye-Stroke.*

The Projection.

1. FROM *e.* with Extent 4 parts ſtrike an Arch. — From Center *r. e.* Extent 8 parts, croſs it; — and with Extent 7 parts, croſs it again, gives two Centers for the two Circles on which *the Turn of the Head* of the laſt Stroke of *n.* paſſes.
2. The like Rule for *the Turn at Foot.*
3. From 6 parts *r.* towards *e.* extent from thence to 14 parts *o.* towards *c.* ſtrike *the Tye-Stroke* at the head of *n.*
4. The ſame Extent from 12 parts *o.* towards *c.* ſtrike *the Joining-Stroke* at the Foot of *n.* 13.

The LETTER *o.*

The Standard Rules *of this* Letter are, viz.

1. ITS *Slope,* as in the *Plan.*
2. Its *Perpendicular Heighth* as that of *n.*
3. Its *Width,* ½ a Body-Stroke more than that of *n.* or 13 parts.
4. Its *Strength,* (or Body-Stroke) the ſame as that of *n.*
5. The *Strokes* that compoſe it, paſs upon Arches of Circles, as by the Rules of *Projection.*

The Projection.

1. FROM 13 parts *r.* towards *e.* extant 5 parts, ſtrike an Arch. — From 5 parts *c.* towards *e.* extent 3 parts, croſs it. — From Center *o. c.* extent 9 parts, ſtrike an Arch. — From *c.* extent 6 parts, croſs it. Theſe Croſſes give two Centers for *Circles at Head of o.*
2. From 6 parts *o.* towards *n.* extent 3 parts, ſtrike an Arch, and extent 2 parts, ſtrike another. From 3 parts *o.* towards *c.* extent 6 parts, croſs one of the Arches, and from 2 parts, croſs the other: Theſe Croſſes give two Centers for *Circles at Bottom of o.*
3. From 13 parts *o* towards *n.* extend the Compaſſes to 12 parts *c.* towards *e.* and from 11 parts *o.* towards *n,* ſtrike an Arch; and from 16 parts *o.* towards *c.* croſs it, gives a Center for *the Outer-Arch of the Left-Side of o.*
4. From 15 parts *o.* towards *n.* extend the Compaſſes to 12 parts *c.* towards *e.* and from 9 parts *o.* towards *n.* ſtrike an Arch; and from 15 parts *o.* towards *e.* croſs it, gives a Center for *the Inner-Arch of the Left-Side of o.*

C   5. From

5. From 13 parts *o.* towards *n.* extend the Compasses to 12 parts *c* towards *e.* and from 2 parts *o* towards *c.* strike an Arch; and from 10 parts *c* towards *e.* cross it, gives a Center for *the Outer-Arch of the Right-side of* O.

6. From 15 parts *o* towards *n.* extend the Compasses to 12 parts *c* towards *e.* and from 9 parts *c* towards *e.* strike an Arch; and from 2 ½ parts *o* towards *c.* cross it, gives a Center for *the Inner-Arch of the Right-side of* O.

The LETTER *f.*

The Standard Rules *of this* Letter *are,* viz.

1. ITS *Slope,* as in the *Plan.*

2. Its *Perpendicular Heighth,* (inlcuding upper and under Stems) 4 times the Width of *n.* or 48 parts.

3. Its *Strength,* (or Body-Stroke) the same as that of *n.*

4. Its *Upper-Stem, projects* on the Right-hand of its perpendicular, as much as is the Width of *n* and *o* together, or 25 parts.

5. Its *Under-Stem, projects* on the Left-hand of the same perpendicular 2 ⅓ the perpendicular Length of the said Stem, or 35 parts.

6. Its *Joining* (or *Cross*) *Stroke,* is in Length 3 ½ Strengths of a Body-Stroke, or 7 parts.

The *Projection.*

1. ON the *Upper-Stem-Line* from 20 and 21 parts *c.* towards *e.* let fall two Perpendiculars, and set on each of them downwards 4 parts, gives two Centers for the Circles that compose *the Reversed-Full at the Head.*

2. From 17 parts *c.* towards *e.* on the *Upper-Stem-Line,* extent 30 parts, strike a large Arch, and from 1 part *c.* towards *e.* cross it, and from 3 parts *c.* towards *e.* cross it again, gives Centers to the two Arches that compleat the *Upper-Stem of f.*

3. The *Under-Stem of f.* is done by the like Rule; and the *Joining* (or *Cross Stroke* is accounted for above.

The LETTER *k.*

The Standard Rules *of this* Letter, *are,* viz.

1. ITS *Slope,* as in the *Plan.*

2. Its *Perpendicular Heighth,* twice the Width, and half the *Perpendicular Heighth* of *n.* or 33 parts.

3. Its *Width,* as that of *n.*

4. Its *Strength,* or Body-Stroke, as that of *n.*

5. Its *Tye-Stroke,* as that of *n.*

6. Its *Turns* in the last Body-Stroke, pass on Arches of Circles, whose Centers and Semi-diameters are determined in the *Projection* following.

7. Its *Joining-Stroke,* by the Rule of the *Tye-Stroke.*

The *Projection.*

k. Will have only the Arches from the Head Circles of the Center, and the Middle Circles to describe: Those at Head and Foot, and the Tye and Joining-Strokes being done by the Rules that project the *n.*

1. FROM the Center, with Extent 18 parts, strike a large Arch; and from 4 parts *e.* towards *r.* cross it; and from 1 part *e.* towards *r.* cross it again: These Crosses give two Centers for *the Arches from the Head Circles to the Center.*

2. From 6 parts *o.* towards *c.* extent 3 parts, sweep *the biggest of the middle Circles;* and from 7 parts, extant 2 parts, sweep *the least of the middle Circles.*

The Letter *x.* which gives Rules to *c.* and *e.*

The Standard Rules *of this* Letter *are,* viz.

1. ITS *Slope,* as in the *Plan.*

2. Its *Perpendicular Heighth,* as that of *n.*

3. Its *Width,* twice the Width of *o.* or 26 parts.

4. Its *Strength,* or Body-Stroke, as that of *o.*

5. Its *Joining-Strokes,* and *Loops* pass upon Arches of Circles, whose Centers, and Semi-diameters, are determined in the *Projection* hereunder.

The *Projection.*

x. Will have only the Loops, the Stroke that crosses it, and the Joining-Strokes to describe; the rest of it being done by the Rules of O.

1. FROM 6 parts *o.* towards *n.* extent 2 parts, strike an Arch; and from 2 parts *n.* towards *a.* cross it, gives a Center to *the biggest Circle of the bottom Loop.*

2. From *n.* extent 3 parts, strike an Arch, and from 3 parts *n.* towards *a.* cross it, gives a Center to *the least Circle of the bottom Loop.*

3. From

3. From *n* extend the Compaſſes to 11 parts *c* towards *s*. and from 7 parts *o* towards *c*. ſtrike a large Arch; and from 2 parts *n* towards *a*. and from 1 part *n* towards *a*. croſs it in two places; gives two Centers for *the two Arches that compoſe and finiſh the bottom Loop*. A like Rule for *the other Loop*.

4. Extend the Compaſſes from 3 parts *t* towards *s*. to 15 parts *o* towards *c*. and ſweep *the Joining-ſtroke*.

The LETTER *r*.

The Standard Rules *of this* Letter *are, viz.*

ITS *Slope, Perpendicular Heighth,* and *Strength,* as thoſe of *n*. and its *Drop* paſſing upon Arches of Circles, is deſcribed in the *Projection* following.

The *Projection.*

1. FROM Center *o. c.* extent 10 parts, ſtrike an Arch; and from Center *r. e.* extent 8 parts, croſs it, gives a Center to *the largeſt Circle of the Drop.*

2. From the Center *r. e.* extent 9 parts, ſtrike an Arch; and from *c.* extent 6 parts croſs it, gives a Center to *the leaſt Circle of the Drop.*

3. The *Tye-Stroke*, as that of *n*.

The LETTER *s*.

The Standard Rules *of this* Letter *are, viz.*

ITS *Slope, Perpendicular Heighth,* and *Strength* as thoſe of *n*. and as the whole of this Letter paſſes on the Arches of Circles, their Centers and Semidiameters are determined in the *Projection* hereunder.

The *Projection.*

1. FROM the Center *r. e.* extent 7 parts, ſtrike an Arch; from 15 parts *r.* towards *e.* extent 3 parts, croſs it from Center *r. e.* extent 8 parts, ſtrike an Arch; from Center *o. c.* extent 10 parts, croſs it, gives Centers to *the two Circles at Head of s.*

2. The *bottom* Circles of *s*. done by a like Rule to that of the Bottom of *O*. differing only in 1 part more from *o*. towards *n*.

3. From the Center *r. e.* extent 10 parts, ſtrike *the Outer-Arch of Head of S*. from *c* towards *e*. on the Center-Line ſet 17 parts; and from thence with extent 15 parts +, ſtrike *the Inner-Arch of Head of S*.

4. From *c* towards *a*. on the Center-Line, ſet 8 parts; and from thence with extent 10 parts —, ſtrike *the Outer-Arch of Bottom of S*. and from Center *n. a.* extent 10 parts, ſtrike *the Inner-Arch of Bottom of S*. and *turn the Dot* as in the Copy.

The LETTER *z*.

THIS Letter in all its parts (excepting its *Oblique* (or *Diagonal*) *Line*, which poſſeſſes a Width equal to its *Perpendicular-Heighth*, or 18 parts) paſſes upon the Arches of Circles, whoſe Centers and Semi-diameters are determined in the *Projection* following.

The *Projection.*

1. HAVING drawn the ſeveral Perpendiculars diſtanced from each other as in the Copy, and the Oblique-Line from *e* to *n*. —From 1 part *c* towards *a*. ſet down on its Perpendicular 5 parts, gives a Center to *the largeſt Circle* of *z*, from which, with Extent to the Head-Line, ſtrike the Circle. From 2 parts *c* towards *a*. ſet downwards 4 parts, gives a Center to *the ſecond Circle*, which ſweep with an Extent, that will juſt touch the Circumference of the former Circle on the Left-hand. — From Center *o c*. extent 6 parts, from *c*. extent 5 parts, croſs it, gives a Center to *the third Circle*, which ſweep with an Extent, that will juſt touch the Circumference as before.

2. From 4 parts, and from 5 parts, *c* towards *e*. are two Centers for *the two Circles at Head*, ſwept with an Extent that will juſt reach the *Oblique-Line* mark'd *n. e.*

3. From 3 parts, and from 4 parts, *o* towards *n*. are two Centers, from which, with an Extent that will juſt reach the *Oblique-Line* marked *n. e.* ſweep two Circles.

4. From 4 parts, and from 5 parts, *o*. towards *r*. are two points, from each of which ſet upwards 7 parts, gives two Centers, on which ſweep *two Circles*; the largeſt with an Extent that will juſt touch the *Foot-Line*, and the other with an Extent that will juſt touch the former Circumference on the *Right-Hand*. From Center *o. c.* extent 8 parts, ſtrike an Arch; from *o*. extent 9 parts, croſs it; gives a Center, on which ſweep a *Circle*, that will juſt touch the ſame Circumference on the *Right-hand* as before.

The LETTERS *t.* and *i.*

THE Perpendicular Heighth of *the Stem* of the *t*. (from the Head-Line) is as much as the Inner Width of *n*. or 8 parts; and that of *the Tittle* of the *i*. as much as the Outer Width of *n*. or 12 parts; and its Radius is 1 part.

SECTION

SECTION VII.

THE placing of LETTERS, WORDS, and LINES.

Of LETTERS.

THE *Distances of Letters* (which determine their Places) are counted from the Perpendicular of the One, to the Perpendicular of the Other, as hereunder; and the Strokes which Join them are seen in the Letters *n. o. f.*

a   b   c   d   e   f   g   h i   j   k l   m   n   o p q r ſ s t u v w x y z
20.18.13.20.13.10.20.20.10.10.19.10.20.20.18.19.20.12.16. 10.10.20.18.18.13.20. 21

That is from the Perpendicular of *a.* to the Perpendicular of any Letter is 20 parts, and of *b.* to any Letter is 18 parts, and the like of the reſt of the Alphabet as above.

Exceptions.

a d g h m n q u coming before	b	s	x	z	and p coming before	b	s	x	z
Parts	21	18	16	22	Parts	20	18	14	21
b o v w		19	16	12	20	r	13	10	18	15
c e x		14	10	10	14	s	17	13	11	
f i j l ſ		11	7	4		y	21	18	16	
k		20	17	17	21	z	22	20	17	18

That is, *a.* or *d.* or *g. &c.* (as above) coming before *b.* is diſtanced 21 parts, and coming before *s.* is diſtanced 18 parts, and the like of the reſt as above.

But when you would Join the Letters *i.* and *n.* (or others of a like Joining) from the Bottom of the former to the Top of the following, with a Turn at the Top, you may add to their Diſtance a Body-Stroke, that is 2 parts.

Of WORDS.

THE neareſt *Diſtance of Words*, One from the Other, is *that Space* that would be left, if an *n.* (join'd properly to the laſt Letter of a foregoing, and firſt Letter of a following Word) were taken away.

Of LINES.

THE neareſt *Diſtance of Lines* (that is of *Foot-Lines*) one from another, is, for Letters with *Cloſe-Stems,* Four times the Width of the Letter *n.* or 48 parts; and for Letters with *Open-Stems* (that is looped Stems) the neareſt *Diſtance* of the *Foot-Line,* is Three times the Perpendicular-Height of *n.* or 54 parts.
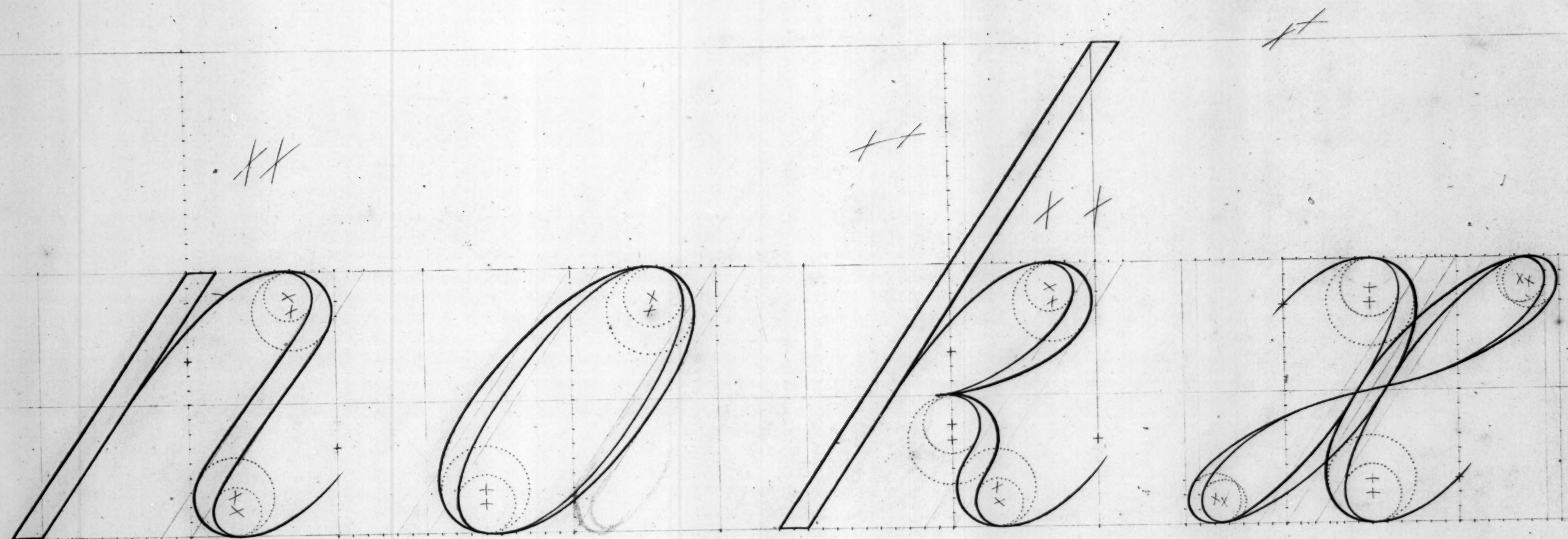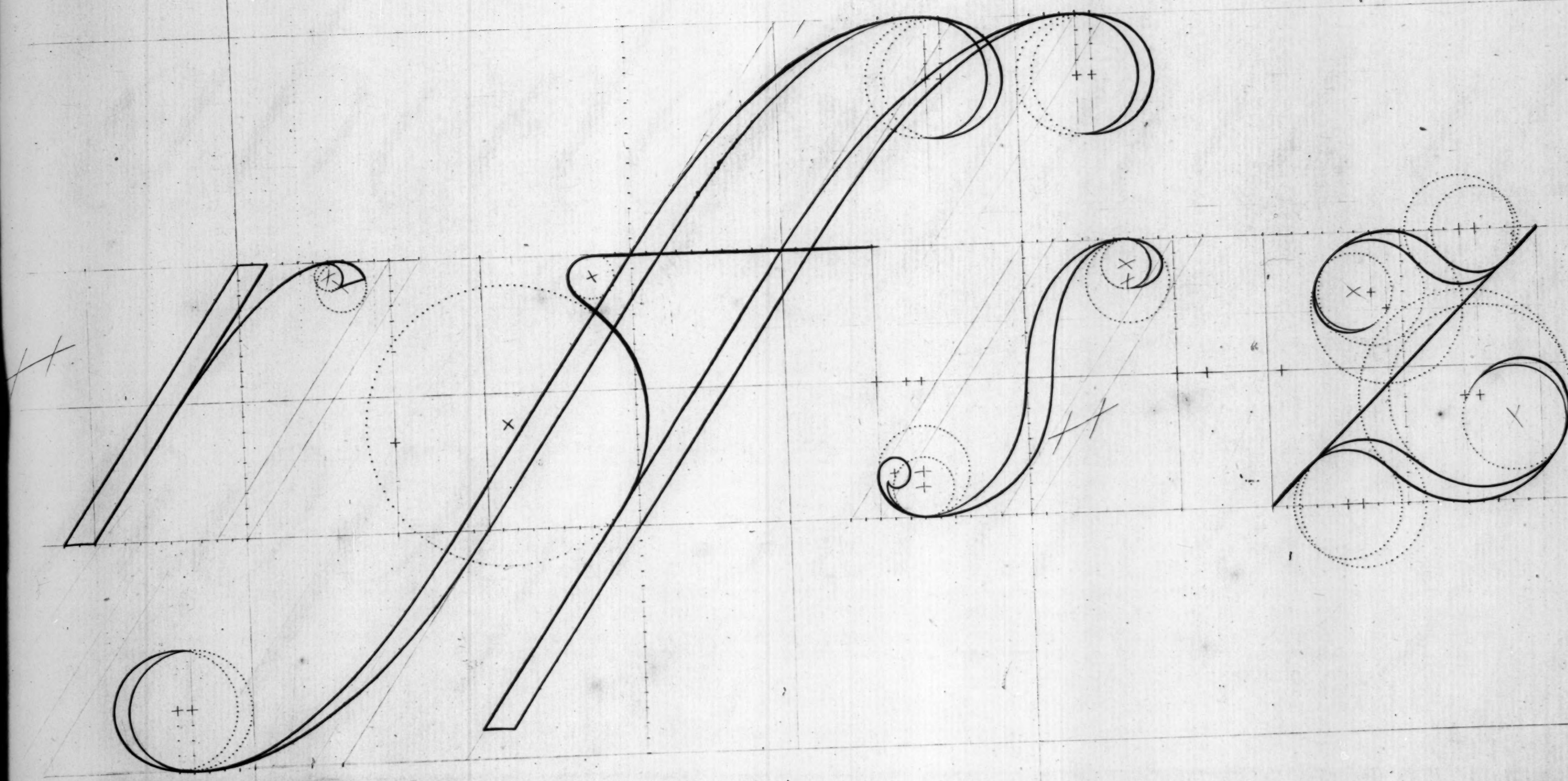
C. Snell.

FINIS.

n o k x r rʃ ʃʃ ʃ u u Z

abcdeffghyjkllmn

opqrʃsttuvwxyyz.

C Snell Scripsit 1714.

abcdefſſghiklm

nopqrstunxyz.

Amsterdam y.e 25.th March 1713.

Mr Thomas Aylward _____

Sr Since our last of y.e 15.th past, We have not been favour'd with any from you except a postscript to y.t of y.e 7.th of Mr. Atwoods: Thanking
you for y.e honour shewn our Bill, We have this day drawn on you for yo.r own Accompt y.e ball.a of yo.r Accompt as hereunder £ 113.5.8.
payable at 2 us.a to Messieurs Aaron & Simon Abrahams or Ord.r Value of ditto, Exch.a 33.9 .... ƒ 1147.—.—

Lagio 2¾ ℔C.t 31.10.8

For which have Credited you .... ƒ 1178.10.8

The honour of our bill we Recommended to you. Herein you have a bill of R.o 266.67. drawn on you by Mr James Spilman & paid by
Sr Yo.r humble serv.ts
Chitty & St Quintin

1712 Debit	Mr Thomas Aylwards Acco Currant	Credit

Jan. 3. Drawn on us ℔ James Spilman ℔.mo Octob.r for yo.r Acco ƒ	1350.—.—	Seb.1.st Drawn on you £ 130 at 33.8 ½ .... ƒ	1314.12.8	
Seb 11. Address'd to us for paym.t a bill of R.o 266.67. at		1713. Agio 2⅜ ℔C.t	31.4.—	
1713. 87 Sty. drawn by idem on you	1160.—.—	Mar 25.th Drawn on you £ 113.5.8 at 33.9	1147.—.—	
Mar 25 for our provision of 2510 ƒ At ½ ℔C.t	12.11.—	Agio 2¾ ℔C.t	31.10.8	
For Broker.a of Exchange	1.16.—			
Errors Excepted	ƒ 2524.7.—	℔ Chitty & St Quintin	ƒ 2524.7.—	

aa. bb. cc. dd. e. ece ff of. geg. hh.ß.i.kk.lll.

m.m.nn.oo.ß.ß. qurr.or.ss.t.sb.v.u.w.x.y.yy.z.

a.a. bb.b. b.e. cc.d.d de. cee a. x.r d.d.s.ss ff ff ffr. g gg. hh.i.ke.ß. w

k.k.l.ll.lll.ll.t. llm.n.n.oo.ß.ß.g. qr.or.ss.so.ss s. tt. v.u.w.bb. ss.x.x. yo.z

am.bmcm.dmc.m.ß.fm.gmn.hm.im.km.lllm.n.omß.qu.rs.nb.uw.x.y.z
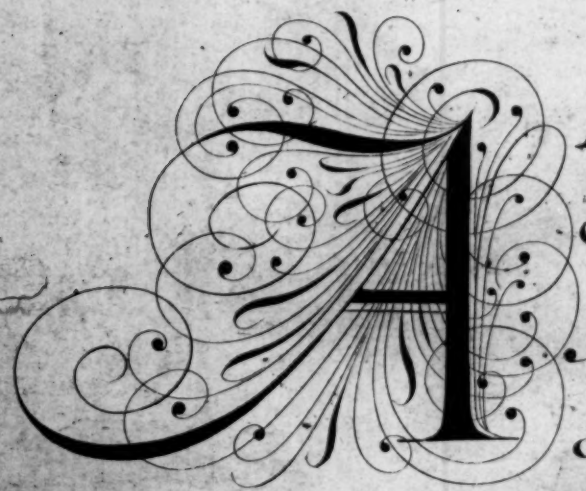
A B C D E F G H I K L M

To my Honoured friend Mr IOHN CARY Merchant in LONDON
A LOVER OF ARTS AND SCIENCES.
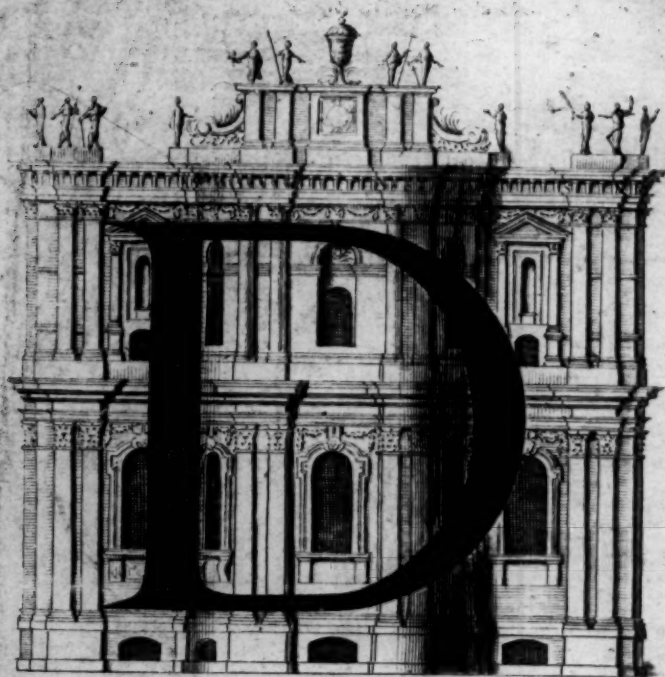
DIVINUM MIRACULUM
certè vt ex XXIV. notis & interdum apud aliquas nationes
paucioribus, infinita vocabula mentes diversæ, contrariæ
actus omnium hominum & ipsæ cogitationes possint efficaciùs
& perfectiùs quàm ipsâ picturâ repræsentari: fiuntque scriptu-
ræ ad perpetuam rei memoriam: conservat enim scriptura
quæ hominis memoria non potest complecti. *Petrus Gregorius.*

A B C D E F G H I K L M N O P Q R S T V W X Y Z
A a b c d e f ff g h i k l ll m n o p q r s ſ ſſ t u v w x y z &

A B C D E F G H I K L M N O P Q R S T U V W X Y Z
A a b b c d e ff g h h i j k k l ll m n o p q r ſ st ſt t u v w x y y z & &

N O P Q R S T U W X Y Z

Aabcdefg hijkl lllm mno pqrsstuuvuwxyyzzc

Promise nothing to your prejudice, however perform what you promise; no Bond binds like the word of an honest man, his conscience is Witness.

Let not a small difference in judgment, make a difference in affection: may not hearts agree, though heads differ:

Aa Bb Ct Dd Ee Ffff Gg Hh Ji Kk Llll Mm mm Nnn Oo.
Pppppp Qq qf Rror Ssss St Vou Ww Xy Yy y z zzt.
Omnibus ad quos presentes litere nostre pervenerint sa-
lutem Sciatis quod nos pro diversis bonis causis et consider-
ationibus nos ad presens specialiter moventibus de gra-
tia nostra speciali et ex certa scientia : mero motu nostro

i.ij.iij.iv.v.vi.vij.viij.ix.v.vy.vl.l.ly.lvij.
C. CCvviij. DClvvvvviij. MDCCvij. x. xxiiij.

Aa... Bb... Cc... Dd... Ee... Ffff... Gg... Hhh... Iiiijj... Kk... Ll...
ll... ij... iij... iiij... Nn... oo... oo... pppppp... qq... qq... ff... ll... z z... z
Cc... ss... ss... t... tttt... vo... vo... vu... Ww... yyyy... z z... zzt. ...st ot b.
Sciatis... p... ... specialiter... p... libro... ... solido... quittus deinceps
... litteratum dedim... et p nob
... quittus in nob est p presentes... litteratum dedim...